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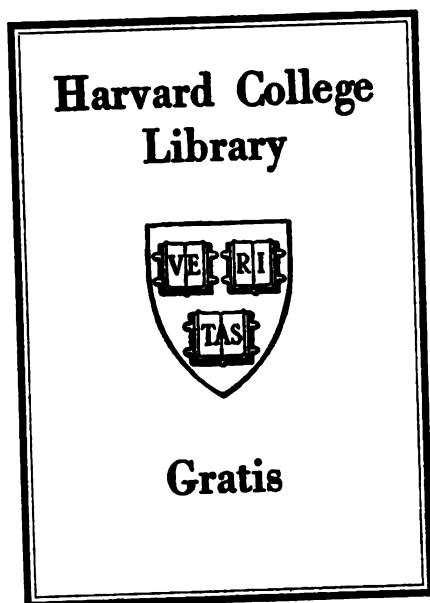
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Parker. A wanderer's psalm.
1900

Mus 779.5.540



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HANDEL

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HORATIO PARKER.

A

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BACH

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PREFACE.

THIS Collection has been specially compiled with a view to supplying a want felt by the many organists who have only a small instrument at their disposal in country churches, and who often have some difficulty in finding short and easy Voluntaries suitable for their own use and the instruction of their pupils.

BOOK 1.

1. The Good Shepherd .. Myles B. Foster
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3. Andante con moto .. A. R. Gaul
4. Christmas Bells .. G. J. Elvey
5. Minuet .. Philip Hayes
6. Judea, from "Mors et Vita" .. Gounod
7. Soft Voluntary .. H. A. Harding
8. Slow March .. F. Cunningham Woods
9. A Song of Praise .. J. Stainer
10. Andante in G minor .. E. H. Fellowes

BOOK 2.

1. Allegretto .. F. Cunningham Woods
2. Larghetto .. J. Barnby
3. Adagio .. W. Warder Harvey
4. Concluding Voluntary .. A. R. Gaul
5. Introductory Voluntary .. E. F. Rimbault
6. Tempo di Minuetto .. Myles B. Foster
7. Andante con moto, from Quartet in D minor .. Schubert
8. Adagio .. W. Sterndale Bennett
9. Introductory Voluntary .. Daniel McIntyre

BOOK 3.

1. Andante Tranquillo .. C. H. Lloyd
2. The Village March .. Ferris Tozer
3. Romance, from Serenade for Strings .. Mozart
4. Gavotte, from "Semele" .. Handel
5. An Evening Prayer .. Alfred W. Tomlyn
6. Heaven and the earth display ("Athalie") .. Mendelssohn

BOOK 4.

1. Meditation .. Battison Haynes
2. Allegro moderato .. W. John Reynolds
3. Funeral March, from Pianoforte Quintet (Op. 44) .. Schumann
4. Concluding Voluntary .. Cuthbert Harris
5. Introductory Voluntary .. E. H. Turpin
6. Solemn March .. C. H. Lloyd

BOOK 5.

1. Agnus Dei .. F. Cunningham Woods
2. Minuet, from 9th Pianoforte Sonata .. Mozart
3. Jerusalem Celestia ("Mors et Vita") .. Gounod
4. Andante Grazioso .. Kate Boundy
5. Allegro con brio .. Frederick A. Keene
6. Communion .. W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio .. Haydn
8. Concluding Voluntary .. Cuthbert Harris

BOOK 6.

1. O Salutaris Hostia .. Myles B. Foster
2. Slow March, from the 4th Sonata .. Boyce
3. O great is the depth, from "St. Paul" .. Mendelssohn
4. Processional March .. J. Warriner
5. Largo, from "Xerxes" .. Handel
6. Forsake me not, Duet from "The Last Judgment" .. Spohr
7. Allegro moderato .. W. Warder Harvey
8. Minuet .. Samuel Ould

BOOK 7.

1. Impromptu .. John E. West
2. Minuet, from Pianoforte Sonata (Op. 10, No. 3) .. Beethoven
3. Introductory Voluntary .. S. J. Rowton
4. March .. Oliver O. Brooksbank
5. Sunday Song .. Max Oesten
6. Minuet and Trio, from Quartet (Op. 9, No. 1) .. Haydn
7. Pastorale .. Alfred W. Tomlyn
8. Religioso .. T. L. Southgate

BOOK 8.

1. Elegy .. C. H. Lloyd
2. Rondo, from No. 6 (Pièces de Clavecin) .. Couperin
3. Andante Grazioso .. Frederick A. Keene
4. Soft Voluntary .. Ferris Tozer
5. Allegretto Pastorale .. W. John Reynolds
6. Andante in F, from String Quartet in D minor .. Mozart
7. Meditation .. W. Wolstenholme
8. Finale, from Pianoforte Trio (Op. 88) .. Schumann
9. Canon .. Battison Haynes

BOOK 9.

1. Larghetto .. F. Cunningham Woods
2. Recessional March .. E. H. Fellowes
3. All men, all things ("Lobgeang") .. Mendelssohn
4. Allegro poco maestoso .. W. G. Cusins
5. Communion .. Alfred R. Gaul
6. Andante con moto .. John Francis Barnett
7. Andante Religioso .. Alfred W. Tomlyn
8. Evensong .. Cuthbert Harris
9. Minuet, from Quartet in G minor .. Schubert
10. Melody in A .. W. H. Callcott

BOOK 10.

1. Allegro moderato .. E. Bunnett
2. Opening Voluntary .. Ferris Tozer
3. While my watch I am keeping, Choral from "The Redemption" .. Gounod
4. Meditation .. E. D'Evry
5. Slow Air, from Suite de Pièces .. Lully
6. Allegretto Pastorale .. H. A. J. Campbell
7. Allegretto Grazioso, from the last Movement of 4th Pianoforte Sonata .. Mozart
8. Hallelujah Chorus, from "The Messiah" .. Handel

BOOK 11.

1. Pastorale .. Battison Haynes
2. Gavotte, from the 12th Sonata for a Violin and Cello .. Boyce
3. Evensong .. Kate Boundy
4. Minuet, from the Organ Concerto in B flat (No. 2, 2nd Set) .. Handel
5. Allegretto .. Oliver Brooksbank

Book 11—continued.

6. Marche Funèbre (Op. 72, No. 2) .. Chopin
7. Communion .. W. Wolstenholme
8. Prelude in E minor and Choral .. J. S. Bach
9. Andante con moto .. G. A. Macfarren

BOOK 12.

1. Berceuse (Op. 77, No. 3) .. Alexandre Guilmant
2. Introductory Voluntary .. Hamilton Clarke
3. Prayer .. Bruce Steane
4. Melody .. S. Coleridge-Taylor
5. Eventide .. Clowes Bayley
6. Postlude .. Josiah Booth
7. Jubilant March .. W. John Reynolds

BOOK 13.

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte (No. 2), from "Rosa-munde" .. Schubert
3. Adagio, from the Overture to the "Occasional" Oratorio .. Handel
4. Meditation .. W. G. Ross
5. Adagio .. Adolph Heese
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) .. Alexandre Guilmant
8. Andante .. Oliver O. Brooksbank

BOOK 14.

1. Cantilène Religieuse .. Th. Dubois
2. March, from the Overture to the "Occasional" Oratorio .. Handel
3. Lieder ohne Worte, No. 9 .. Mendelssohn
4. Andante Religioso .. G. J. Elvey
5. Interlude .. A. Herbert Brewer
6. Diapason Movement .. C. Lee Williams
7. Andante .. Edward F. Rimbault
8. Vesper Melody .. Thomas Adams

BOOK 15.

1. Minuetto (Op. 77, No. 4) .. Alexandre Guilmant
2. Andante con moto, from Symphony in C .. Schubert
3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffith
5. Andante Religioso .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 .. Mendelssohn

BOOK 16.

1. Arietta .. S. Coleridge-Taylor
2. Minuetto, from Sonata IV., for Two Violins and Cello .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubois
5. Short Fantasia on the Hymn Tune "Abridge" .. Thomas Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. E. H. Fellowes

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NOVELLO'S ORIGINAL OCTAVO EDITION.

A WANDERER'S PSALM

(CANTUS PEREGRINUS)

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO PARKER.

(Op. 50.)

COMPOSED FOR THE HEREFORD MUSICAL FESTIVAL, 1900.

PRICE TWO SHILLINGS AND SIXPENCE.

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February, 1900.

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A WANDERER'S PSALM.

(CANTUS PEREGRINUS.)

No. 1. CHORUS AND QUARTET.—"O GIVE THANKS UNTO THE LORD."

HORATIO PARKER, Op. 50.

Slow, with dignity.

PIANO.

f *p* *Ped.* *

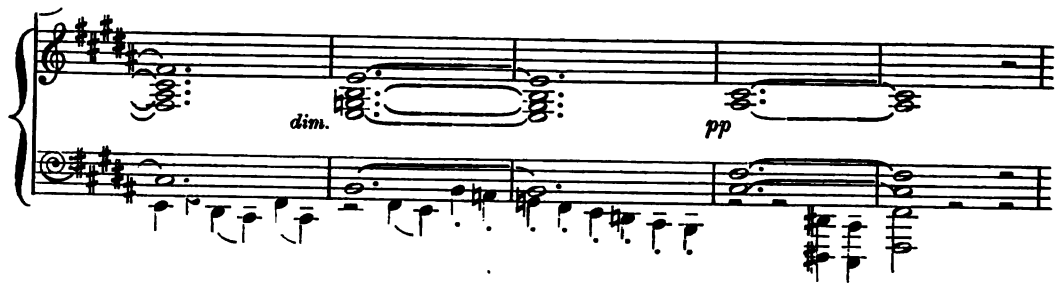
f *p* *f* *Ped.* *

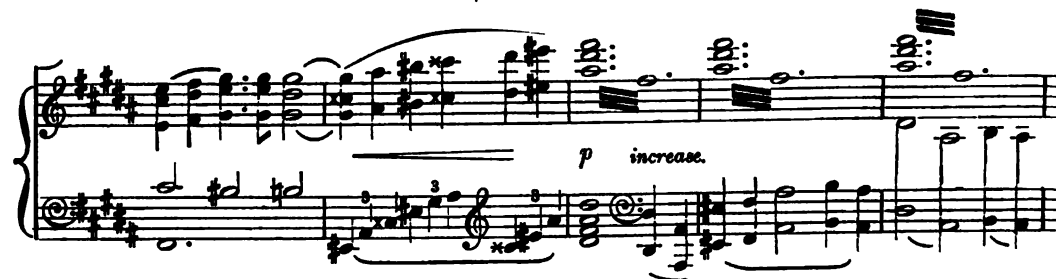
well marked.

Fast, resolutely. ♩ = 92.

f







increase and retard.

SOPRANO. 5
O give thanks un - to the Lord, for He is

ALTO. 5
O give thanks un - to the Lord, for He is

TENOR. 5
O give thanks un - to the Lord,

BASS. 5
O give thanks un - to the Lord,

ff in time.

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious,

for He is gra - cious, He is gra - cious, and His

for He is gra - cious, He is gra - cious, and His mer - cy en -

f and His mer - cy en - dur - eth for ev - er, His
 and His mer - cy en - dur - eth for
 mer - cy en - dur - - - eth for ev - er,
 dur - eth for ev - - - er, His mer - cy en -

increase. mer - cy en - dur - eth for ev - er, His mer - cy en - dur - eth, His
increase. ev - er, His mer - cy en - dur - - - eth for ev - er, His
increase. His mer - cy en - dur - - - eth for ev - er, His
increase. dur - - - eth, His mer - - - cy en - dur - eth for ev - er, His

f **6** *Very firmly.* mer - cy en - dur - eth for ev - - - er. Let them give thanks whom the
 mer - cy en - dur - eth for ev - - - er.
 mer - cy en - dur - eth for ev - - - er.
 mer - cy en - dur - eth for ev - - - er. **6** *Very firmly.* *f*

[illegible]

7 8

thanks, let them give thanks whom the Lord hath re -

en-e-my,

en - e-my, *ff*

deem - ed, 7 let them give thanks whom the Lord hath re - deem'd,

deem'd, *ff*

let them give thanks whom the Lord hath re - deem'd. And ga - ther'd them

let them give thanks whom the Lord hath re - deem'd, *f*

And ga - ther'd them *f*

ff let them give thanks. *increase.*

out of the lands, . . . from the east, and from the

increase.

out of the lands, . . . from the east, and from the

The musical score is written for a hymn. It features four systems of music, each with a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "thanks, let them give thanks whom the Lord hath re - deem'd, And ga - ther'd them let them give thanks whom the Lord hath re - deem'd, increase. out of the lands, . . . from the east, and from the". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). There are also articulation marks like accents and slurs. The piano accompaniment consists of chords and moving lines in both hands, often with triplets indicated by a '3' over the notes.

west, from the north, and from the south. . . .

let them give thanks.

west, from the north, and from the south. . . .

O give thanks un-to the Lord, . . .

O give thanks un-to the Lord, . . .

O give thanks un-to the Lord, . . . for He is

O give thanks un-to the Lord, . . . for He is

for He is gra-cious, He is gra-cious,

for He is gra-cious, He is gra-cious, and His

gra-cious, for He is gra-cious,

gra-cious, for He is gra-cious, and His

and His mer - cy en - dur - - eth for ev - -

mer - cy en - dur - eth for ev - - er, for ev - -

and His mer - cy en - dur - - eth for ev - -

mer - cy en - dur - eth for ev - - er, for ev - -

er.

er.

er.

er.

9

A little slower. SOPRANO SOLO.

They went a - stray . . . in the

A little slower. English Horn.

wil - der-ness out of the way, out of the way, and

found, . . and found . . no ci - ty to dwell in,

TENOR SOLO.

They went a - stray . . . in the wil - der-ness out of the

very smoothly.

out of the way,

way, out of the way, they went a -

BASS SOLO.

They went a - stray . . .

Alto Solo. out of the way, out of the
 They went a - stray . . . in the wil - der - ness out of the
 stray . . . in the wil - der - ness, out of the
 . . . in the wil - derness out of the way, out of the

way, and found no ci - ty to dwell in;
 way, and found no ci - ty to dwell in;
 way, and found no ci - ty to dwell in;
 way, and found no ci - ty to dwell in;

p Hun - gry and thirst - y, their soul faint - ed in them,
p Hun - gry and thirst - y, their soul faint - ed in them,
p Hun - gry and thirst - y, their soul faint - ed in them,
p Hun - gry and thirst - y, their soul faint - ed in them,

their soul faint - ed in them, their soul faint - ed in them, their soul faint - ed in them, their soul faint - ed in them, their soul faint - ed

their soul faint - ed in them. . . their soul faint - ed in them. . . their soul faint - ed in them. . . in them, their soul faint - ed in them. . .

p *expressively.*
So they cried un-to the Lord . . in their trou-ble. And . . . He de-

So they

So they

For He led . . them forth. So . . they

livered them from their dis - tress. So they

increase.

13 Slightly animated.

cried to the Lord . . in their trou - ble, and He de - livered them

cri - ed un - to the Lord, and He de - livered them

cri - ed un - to the Lord, . . and He de - livered them

cried un - to the Lord, and He de -

13 Slightly animated.

out of their dis - tress. For He led them forth

out of their dis - tress. For He led them forth

out of their dis - tress. For He led them forth

liv - ered them. For He led them forth

p

by . . . the right way, that they might go to the

by the right way, that they might go to the

by the right way, . . . that they might go to the

by the right way, that they might go to the

increase.

increase.

increase.

increase.

increase.

14 Chorus.
A little faster.

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O . . .

14 *A little faster.*

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

. . . that men would praise the Lord for His good - ness, and de -

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

- clare the won - ders that He do - eth for the chil - dren of men!

increase.

f

mf For He sat - is - fi - eth the emp - ty soul, *f* and

mf For He sat - is - fi - eth the emp - ty soul, *f* and

mf For He sat - is - fi - eth the emp - ty soul, *f* and

mf For He sat - is - fi - eth the emp - ty soul, *f* and

8va.....

fill - eth the hun - gry soul with good - ness.

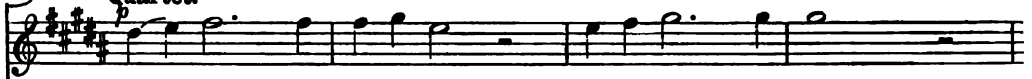
fill - eth the hun - gry soul with good - ness.

fill - eth the hun - gry soul with good - ness.

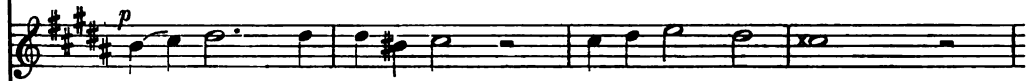
fill - eth the hun - gry soul with good - ness.

f

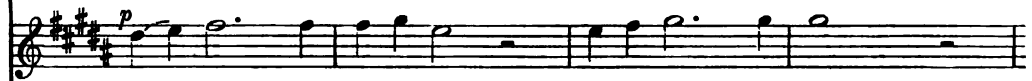
15 Quartet.



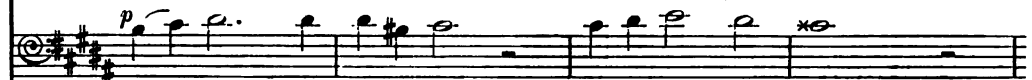
For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.

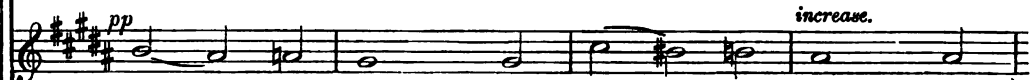


For He de - liv-ered them out of their dis - tress.

15 Chorus.



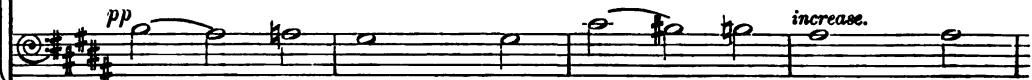
O . . . that men would there - fore praise the



O . . . that men would there - fore praise the



O . . . that men would there - fore praise the



O . . . that men would there - fore praise the

15





O that men would praise the Lord. . . .



O that men would praise the Lord. . . .



O that men would praise the Lord. . . .



O that men would praise the Lord. . . .



Lord for His good - - - ness,



Lord for His good - - - ness,



Lord for His good - - - ness,



Lord for His good - - - ness,



Chorus.

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men would praise the Lord, O that men would praise Him for His

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare, . . and . . . de-

Quartet.

Quartet.

And de - clare . . His won - ders,

And de - 'clare . . . His won - ders,

And de - clare . . His won - ders,

And de ... clam ... Hij ... won ... ders

- - - dera, and . . de-clare His won . - -

- . - dera, and . . de-clare His won . . .

- - - ders, and . . de-clare His won - - -

- clare . His won - ders, and de -

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

and . . de-clare His won - - - ders,

and . . de-clare His won - - - ders,

and . . de-clare His won - - - ders, and de-clare His

and de - clare,

. ders, and . . de - clare . . His

. . ders, and . . de - clare . . His

. . ders, and de - clare . . His

. . clare His won - - - - -

de - clare His won - ders, for His mer - cy en - dur - - -

and de - clare His won - ders, His mer - cy en - dur - - -

won - - - - - ders, His mer - cy en - dur - - -

for His mer - cy en - dur - eth for

won - - ders, . . for His mer - cy en - dur - eth for

won - - ders, . . for His mer - cy en - dur - eth for

won - - ders, . . for His mer - cy en - dur - eth for

- ders, . . . for His mer - cy en - dur - eth for

8307.

retard slightly.

eth, His mer - cy en - dur - eth for ev - - -

eth, en - dur - eth, en - dur - eth for ev - - -

eth for ev - - er, en - dur - eth for ev - - -

ev - er, en - dur - - - eth for ev - - -

retard slightly.

ev - er, His mer - cy en - dur - eth for ev - - -

ev - er, His mer - cy en - dur - eth, en - dur - eth for ev - - -

ev - er, His mer - cy en - dur - eth for ev - - -

ev - er, en - dur - - - eth for ev - - -

retard slightly.

17

Original time.

- - er.

O give thanks un - to the Lord,



- - er.

O give thanks un - to the Lord,



- - er.

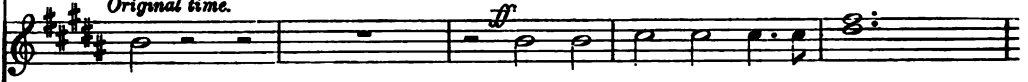
O give thanks un - to the Lord,



- - er.

O give thanks un - to the Lord,

17

Original time.

- - er.

O give thanks un - to the Lord,



- - er.

O give thanks un - to the Lord,



- - er.

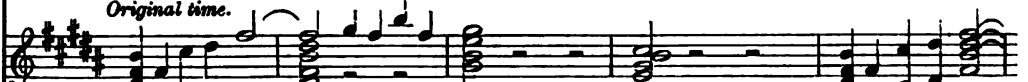
O give thanks un - to the Lord,



- - er.

O give thanks un - to the Lord,

17

Original time.*With great force.*

Chorus and Quartet together.

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

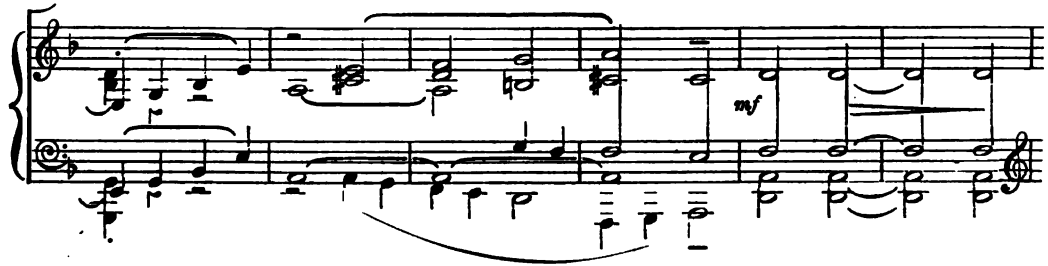
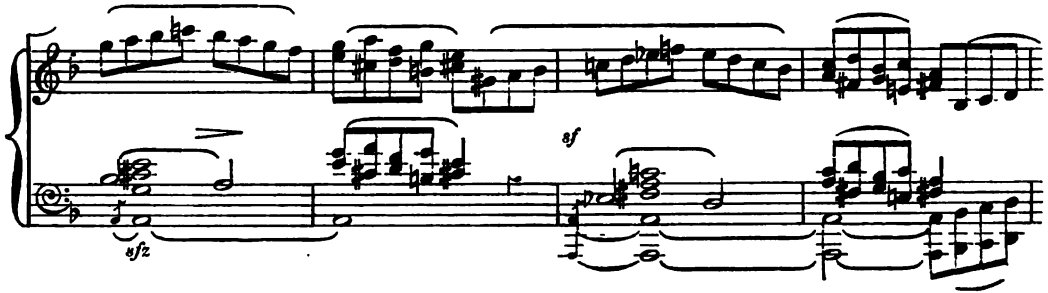
Lord, . . . to the Lord, O give thanks to the Lord. . . .

No. 2.

ALTO SOLO.—"THEY THAT SIT IN DARKNESS."

Moderately fast.

PIANO.

p

sha - - - - - dow of death, be - ing

poco f

fast bound, . fast bound, be - ing

poco f *sfz*

fast bound . . in mi - se - ry and i - ron, in

sfz *ff*

mi - se - ry, in mi - se - ry . . and . . i - - -

19

- ron; Be- cause they re- bel- led against the words of the Lord, and

light - ly re- gard - ed the coun - sel of the most High

animated. *increase.* 3 *f*

animated. *increase.*

- est; He

f

20

al - so brought down their heart through hea - vi- ness,

strongly marked.

He al - so . . . brought down their heart through

sfz

hea - vi - ness, they fell down, and there was none to

ff *retard slightly.*

sfz *ff* *retard slightly.*

21 *expressively.* *dim.*

help them, . . . and there was none, . . . none . . . to

p

help . . . them.

pp *pp*

*Original time.**p*

Such as sit . . in dark - - - ness, and in the sha - - -

*Original time.**pp*

22

poco f

- dow of death, . . . be - ing fast bound,

poco f

fast bound, be - ing fast bound . . in mi - se - ry and

*sfz**sfz**dim.**p*

i - ron, in mi - se - ry . . and i - ron.

dim.

23

pp

So when they cried un - to the Lord in their trou - ble, He de - liv - ered them out..

pp

increase.

of their dis - tress. For He brought them out of .. dark - ness, and

increase.

more animated.

out of the sha - dow of death, and brake their bonds in sun - der.

more animated. *f*

24

f

O that men . . would

there - fore praise the Lord for His goodness, and de - clare the

won - ders that He do - eth for the chil - dren of men !

Faster.

O . . . that men . . . would there - fore praise the

Faster.

8va.

Lord . . . for His good - ness, and de -

25

- clare the won - ders, de - clare the

Sua

increase.

growing much broader.

won - ders that He do - eth for them. O . . .

Sua

growing much broader.

ff

with freedom.

. . . that men . . would therefore praise the Lord! . . . For He

dim.

resolutely.

brought them out of dark - ness, . . and the sha - dow . . of

dim.

p

26
*p subdued.**In the original time.*

death. So He brought . . them

In the original time.

pp *p*

forth. Such as sit . . in

In the original time.

pp *p*

dark ness, and in the

retard.

retard.

pp

sha . dow of death.

pp *pp*

No. 3. CHORUS.—"FOR HE HATH BROKEN THE GATES OF BRASS."

With rough vigour. Fast. ♩ = 100.

PIANO. *f* *increase.*

BASSES. *f*

For He hath broken the

sfz

gates of brass, . . . and smit-ten the bars of i-ron in sun -

TENORS. *f* 27

For He hath bro-ken the gates of brass, . . . and

- der, 27 for He hath bro-ken the gates of brass, and

sfz

smitten the bars of i-ron in sun - - der, in sun - - -

smitten the bars of i - ron in sun - der, in sun - - -

ALTO.

For He hath bro-ken the gates of brass, . . . and

- der, He hath bro - ken the gates of brass, and

- der, for He . . hath bro - ken the gates of brass, and

smit-ten the bars of i-ron in sun - - - der, He hath bro-ken the

smit-ten the bars of iron in sun - - - der,

smit-ten the bars of iron, . . smit-ten the bars of i-ron in sun - der,

For
gates of brass, the gates of brass,
smitten the bars of i-ron in sun der,
He hath bro - ken the gates of brass,

sfz

28 He hath bro-ken the gates of brass, and smit-ten the bars of i-ron in sun - -
for He hath bro-ken the gates of brass, and smit - ten the
He hath bro - ken the gates, the
28 He hath bro-ken the gates of brass,

der,, hath smitten the bars of i-ron in sun - der, and smit - ten . .
bars, He hath bro - ken the gates, and smit - ten . .
gates, He hath bro - ken the gates, and smit - ten . .
He hath bro - ken the gates, and . . smit - ten . .

ff

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

29

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

Fool - ish men are plagued for their of - fence,

29

and be - cause . . of their wick - ed - ness, . . fool - ish men are

and be - cause . . of their wick - ed - ness, . . fool - ish men are

and be - cause . . of their wick - ed - ness, . . fool - ish men are

and be - cause . . of their wick - ed - ness, . . fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their

plagued for their of - fence, . . . and be - cause . . . of their

plagued for their of - fence, . . . and be - cause . . . of their

plagued for their of - fence, . . . and be - cause . . . of their

wick - ed - ness. . . Their soul . . . ab -

wick - ed - ness. . . Their soul . . . ab -

wick - ed - ness. . . Their soul . . . ab -

wick - ed - ness. . . Their soul . . . ab -

ffz *ffz*

30 *dim.*

- horred . . . all man - ner of meat, . . . and they were e - ven

- horred . . . all man - ner of meat, . . . and they were e - ven

- horred . . . all man - ner of meat, . . . and they were e - ven

- horred . . . all man - ner of meat, . . . and they were e - ven

30 *dim.*

ffz *dim.*

hard at death's door,

hard at death's door,

hard at death's door,

hard at death's door,

Sca.....

hard at death's door,

hard at death's door,

hard at death's door,

hard at death's door,

leggiere.

door, and

hard at death's door, and

door, and

hard at death's door, and

ff

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

they were e - ven hard . . at death's door. . . .

31 *Sva*.....

Sva.....

dim.

p

tranquilly.

8va

32

So when they cri - - ed un - to the

So when they cri - -

32

Lord in their trou - - ble, . . . He de - -

- ed un - to the Lord in their trou - - ble, . . .

liv - ered them out of their . . dis - tress.

He de - liv - ered them out of

lightly.

33

He sent His word, and

He sent His word, and

their . . dis - tress.

He sent His word, and

He sent His word, and

33

Voices alone.

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

mf

tion, He sent His word, and healed
 tion, He sent His
 tion, He sent His word, and healed . . . them,

then, He sent . . . His word, . . . He sent His word, and
 word, and healed them. He sent . . . His word, and
 He sent His word, and healed them, He sent . . . His
 He sent His word, and healed them,

dim. healed them, . . . He healed *tranquilly.*
dim healed . . . them, *p* healed . . . them, healed them.
dim word, . . . and healed . . . them, healed them.
dim healed them, . . . He healed *tranquilly.*

them. 0 that men would

that men would

0 that men would

them. 0 that men would

34

pp *pp* *Sra.*

there - fore praise the Lord for His good-ness, and de - clare

there - fore praise the Lord.

there - fore praise the Lord, de

there - fore praise the Lord, and de - clare

f *Sra.*

the won - ders that He do - eth for the chil - dren of

de - clare His ..

clare His won -

the won - - - ders He do - eth for the chil - dren of

With more animation.

men! . . . That they would of - fer . . . un - to Him . . . the
 won - ders! . . . That they would of - fer . . . un - to Him . . . the
 - ders! . . . That they would of - fer . . . un - to Him . . . the
 men! . . . That they would of - fer . . . un - to Him . . . the

35

With more animation.

sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His

Sua

Still more animated.

works with glad - ness. For He brought them out . . . of . . .
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of

Still more animated.

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, and brake their

cres.

36

fff
brake their bonds in sun - - der. . . .

fff
brake their bonds in sun - - der. . . .

fff
brake their bonds in sun - - der. . . .

fff
brake their bonds in sun - - der. . . .

fff
bonds in sun - - der. . . .

36

Sva

fff

dim.

2

First system of music. Treble and bass staves. Treble staff has a *ff* dynamic marking. The music features complex chords and arpeggiated figures.

Second system of music. Treble and bass staves. Treble staff has a *f* dynamic marking. The music continues with complex harmonic structures.

Third system of music. Treble and bass staves. Treble staff has a *f* dynamic marking. A measure in the treble staff is marked with a dotted line and *8va*. The system ends with a double bar line.

Fourth system of music. Treble and bass staves. The music features complex chords and arpeggiated figures.

Fifth system of music. Treble and bass staves. Treble staff has a *mf* dynamic marking. A measure in the treble staff is marked with a dotted line and *8va*. The system ends with a double bar line.

Sixth system of music. Treble and bass staves. Treble staff has a *BASSES* marking above a *p* dynamic marking. The system ends with a double bar line.

He hath bro-ken the gates of brass, and smit-ten the bars of

SOPRANOS.

p

For He hath bro-ken the

i-ron in sun der.

sfp

gates of brass, and smitten the bars of i-ron in sun

38

der, . . in sun der.

Fool - ish men are
Fool - ish men are
Fool - ish men are
Fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their
plagued for their of - fence, . . . and be - cause . . . of their

softer.
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .

softer.

and be-cause . . . of their wick-ed-ness. . . Their soul ab-

and be-cause . . . of their wick-ed-ness. . . Their soul ab-

and be-cause . . . of their wick-ed-ness. . . Their soul ab-

and be-cause . . . of their wick-ed-ness. . . Their soul ab-

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

ppp

increase. *ff*

But He hath burst their bonds . . . in

increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

Sra.

ff

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

No. 4. BASS SOLO AND CHORUS.—“THEY THAT GO DOWN TO THE
SEA IN SHIPS.”

Fast. ♩ = 138.

PIANO.

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *dim.* (diminuendo).

BASS SOLO. *Resolutely.* *f*

They that go down to the
Resolutely.

mf legato.

sea in ships, they that go down to the sea in

ships, and oc-cu-py their busi-ness in great wa-ters.

40

CHORUS. TENORS AND BASSES.

They that go down to the sea in ships, they that go down to the

They that go down to the sea in ships, they that go down to the

sea in ships, and oc-cu-py their busi-ness in great
increase.

sea in ships, and oc-cu-py their busi-ness in great

These men see . . the works of the Lord,

wa - - ters.

wa - - ters.

diminish.

and His won - ders in the deep.

diminish.

41 *dim.*

These men see . . the works of the Lord, and His

dim.

These men see . . the works of the Lord, and His

41 *dim.*

won - ders . . in the deep.

won - ders . . in the deep.

For at His word the storm-y wind a - ris - eth,

f

ALTO.

For at His word the storm-y wind

TENOR.

For at His word the storm-y wind

BASS.

For at His word the storm-y wind

f

. . . a - ris - eth,

. . . a - ris - eth,

. . . a - ris - eth, which lift - eth up the waves there-

f strongly marked.

increase. *f*

word, . . . at His word the stormy wind . . . a - ris - eth,

increase. *f*

word, . . . at His word the stormy wind . . . a - ris - eth,

increase. *f*

at His word . . . the stormy wind . . . a - ris - eth,

increase. *f*

at His word . . . the stormy wind . . . a - ris - eth,

increase. *f* *ff*

pp

at His word the

pp

at His word the

pp

at His word the

pp

at His word the

p

wind, which lift-eth up the waves there-
 wind, which lift-eth up the waves thereof,
 wind, which
 wind, which lift-eth up the waves thereof,
 (Piano accompaniment with triplets and crescendo)

- of, at His word the
 at His word the
 lift-eth up the waves there- of, the
 at His word the
 (Piano accompaniment with forte dynamics and triplet patterns)

storm - - y wind, . . .

storm - - y wind, . . . at His

storm - - y wind, . . .

storm - - y wind, . . . at His

44

ff *p*

at His word the storm - y wind . . . a .

word, . . . at His word the storm - y wind . . . a .

at His word the storm - y wind . . . a .

word, . . . at His word the storm - y wind . . . a .

increase.

increase.

increase.

increase.

Bass Solo.

They are

ris . . . eth.

ris . . . eth.

ris . . . eth.

ris . . . eth, at His

More animated.

sfz *p*

car-ried up to the heaven, and

They are car-ried up to the heaven,

They are car-ried up to the heaven,

They are car-ried up to the heaven,

word. . . . They are car-ried up to the heaven,

down a-gain to the deep, *mf* their

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

45 *f*

soul melteth a - way be - cause of the trou - ble. They

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

45 *p*

reel to and fro, and stagger like a

trou-ble. They reel to and fro,

trou-ble. They reel to and fro,

trou-ble. They reel to and fro,

trou-ble. They reel to and fro,

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady harmonic accompaniment with chords and single notes.

drunken man, and are at their wit's

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

The piano accompaniment continues with the same complex, rhythmic texture in the treble staff and steady accompaniment in the bass staff.

end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

ff and are at their wit's end.

and are at their wit's end.

46 *See...*

ff *mf*

ff They that go

ff They that go

ff They that go

ff They that go

They that go

See...

ff

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

BASS SOLO.

f They that go down to the sea in ships, and

increase.

oc - cu - py their busi - ness in great wa - ters.

and . . His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "and . . His won-ders in the deep. . . At His". The piano accompaniment is written for the left hand on a grand staff (treble and bass clefs) with a key signature of two sharps. It features a complex, rhythmic pattern with many beamed notes and rests, and a dynamic marking of *ff* (fortissimo).

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

48

increase in force and animation.

down a-gain to the deep, down a-gain to the deep, their soul . .

increase in force and animation.

down a-gain to the deep, down a-gain to the deep, their soul

increase in force and animation.

down a-gain to the deep, down a-gain to the deep, their soul . .

increase in force and animation.

down . . . a-gain to the deep, . . . their soul

48

increase in force and animation.

Sea.....

increase in force and animation.

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

p

sfz

sfz

p

With quiet slow motion.

BASS SOLO. expressively.

pp

With quiet slow motion.

Soa

So when they cried un - to the Lord in their

pp

trou - - ble,

With tranquil rapid motion.

slower. *p*

He . . . de -

liv' - reth them out of their dis - tress. For He

mak - eth the storm to cease, . . . so that the

waves there - of are still,

for He mak - eth the storm to cease,

so that the waves there - of are still. *Sva*

50
Then are they glad, be - cause they are at

Sva

a little faster.

rest, . . . then . . . are they glad, . . .

a little faster.

then . . . are they glad, . . .

*Animate and increase.*then . . . are they glad, . . . be .
Sea . . .*Animate and increase.*- cause they are at rest,
Sea . . .

51

*Very broad.**f*

then are they glad, . . . be . . .

mf Very broad.

- - cause they are at rest, and so He

Faster and with more force.

bring - eth them un - to the ha - - ven where they would

Faster and with more force.

be. . . .

ff

A little faster.

O
A little faster.

8307.

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

in the con - gre - ga - tion of the peo - ple, and

in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

Sua

ders ! For . . . He mak - - -

ders ! He mak - eth . . .

ders ! For . . .

ders !

ders !

eth the storm . . . to cease, He mak - eth the *dim.*

. . . the storm . . . to cease, He mak - eth the *dim.*

. . . He mak - eth the storm, He mak - eth the *dim.*

For He mak - eth, . . . He mak - eth, He mak - eth

8va

53

More tranquilly.

storm to cease, He mak - eth the storm . . . to

storm to cease, He mak - eth the storm to

storm to cease, He mak - eth the storm to

the storm to cease, He mak - eth the storm to

53

More tranquilly.

storm to cease, He mak - eth the storm to

storm to cease, He mak - eth the storm to

storm to cease, He mak - eth the storm to

the storm to cease, He mak - eth the storm to

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them un -

to the ha - ven . . where . . they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

where . . they would be. . .

where . . they would be. . .

where . . they would be. . .

where . . they would be. . .

No. 5. SOPRANO SOLO.—“HE TURNETH THE FLOODS INTO A WILDERNESS.”

Andantino.

PIANO.

Ped.

 A piano introduction in G major, 2/4 time, marked Andantino. The music features a flowing melody in the right hand with grace notes and a rhythmic accompaniment in the left hand. A pedal point is indicated at the bottom.

p

He

f *dim.* *p*

 The vocal line begins with a single note on the word 'He'. The piano accompaniment starts with a forte (f) dynamic, then diminishes (dim.) to piano (p).

54

turn-eth the floods in - to a wil-der-ness, and , dri - eth up the wa - ter-springs. A

mf *f*

 The vocal line continues with the lyrics 'turn-eth the floods in - to a wil-der-ness, and , dri - eth up the wa - ter-springs. A'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics marked mezzo-forte (mf) and forte (f).

fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .

mf *increase.*

 The vocal line continues with the lyrics 'fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .'. The piano accompaniment has a mezzo-forte (mf) dynamic and includes a section marked 'increase.' with a rising melodic line.

He turn-eth the floods in - to a wilderness, and

mfz *dim.* *p*

Ped. *

dri - eth up, and dri - eth up . . the wa - ter-springs. . . . A -

p *Faster.* *pp* *p*

55

- gain, He mak-eth the wil-der-ness a stand - - ing wa - ter, and

p

wa - ter-springs of a dry ground, of a dry

ground. And

mf

56

there He setteth the hun - gry, that they may build . . them, may

increase.

increase.

build them a ci - ty to dwell in ;

f

57

That they may sow their land, and plant vine - yards, to yield them fruits . . of

resolutely.

in - crease, He bless - eth them, so that they

dim. *p*

mul - ti - ply ex - ceed - ing - ly, and suf - fer - eth not their

increase gradually.

increase gradually.

cat - tle.. to de - crease,

ff *f* *dim.*

58 *p* *Expressively.*

He bless - eth them, He bless - eth

p

p Slightly retard. *In the original time.*

them.
Slightly retard. *In the original time.*

p

f dim.

59

p *And . . a - gain,*

p *dim.* *pp*

when they are min - ish - ed, . . and brought low, . . through op-pression, through a - ny

fp *pizz. p*

mf *increase.*

plague, . . or trou - ble; Though He suf - fer them to be e - vil in - treat - ed thro'

increase.

f *60* *p*

ity - rants, and let them

f *sfz* *dim.* *pp*

wan - der out of the way in the wil - der - ness, out of the way,

espress.

p dolce.

out of the way; Yet set-teth He the poor on high from af - flic - tiou,

pp dolce.

and mak-eth him house - holds like a flock,

61

He help-eth the poor, He help-eth the

poor, yet set - teth He .. the poor on high from af - flic - tion,

expressively. *retard slightly.*
and maketh him house - holds .. like a flock.

No. 6. CHORUS A CAPPELLA.—"THE RIGHTEOUS WILL CONSIDER THIS."

Moderately and tranquilly.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(For practice only.)

The righteous will con-sid - er this, and re - joice, the righteous will con-sid - er this, the

The righteous will con-sid - er this, and re - joice, the righteous will con-sid - er this, the

The righteous will con-sid - er this, and re - joice, the righteous will con-sid - er this, the

The righteous will con-sid - er this, and re - joice, the righteous will con-sid - er this, the

Moderately and tranquilly.

62 *Without accent, smoothly.*

righteous will con - sid - er this, and the mouth of all wickedness shall be stopped,

righteous will con - sid - er this,

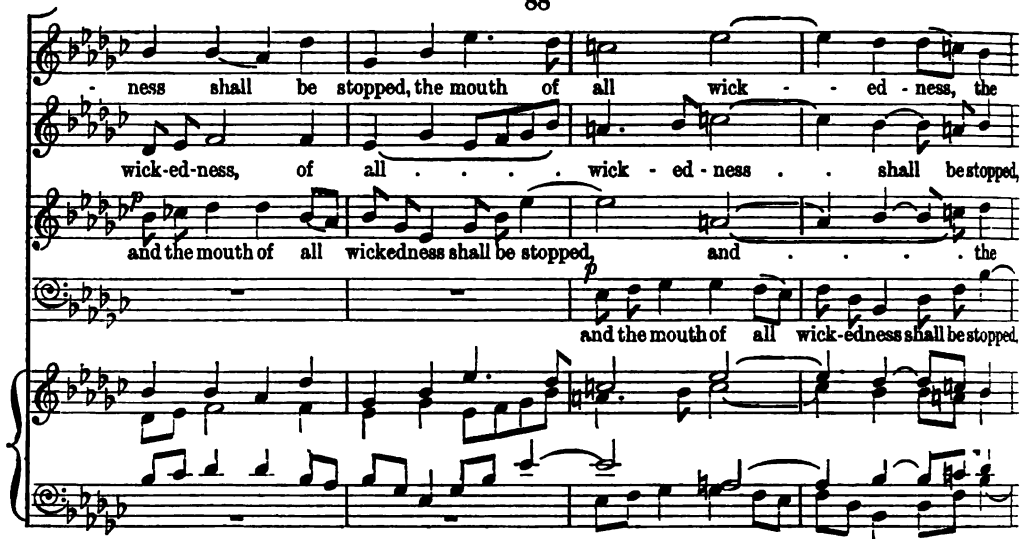
righteous will con - sid - er this,

righteous will con - sid - er this,

right-eous will con - sid - er this, 62 *Without accent, smoothly.*

and the mouth of all wick - ed

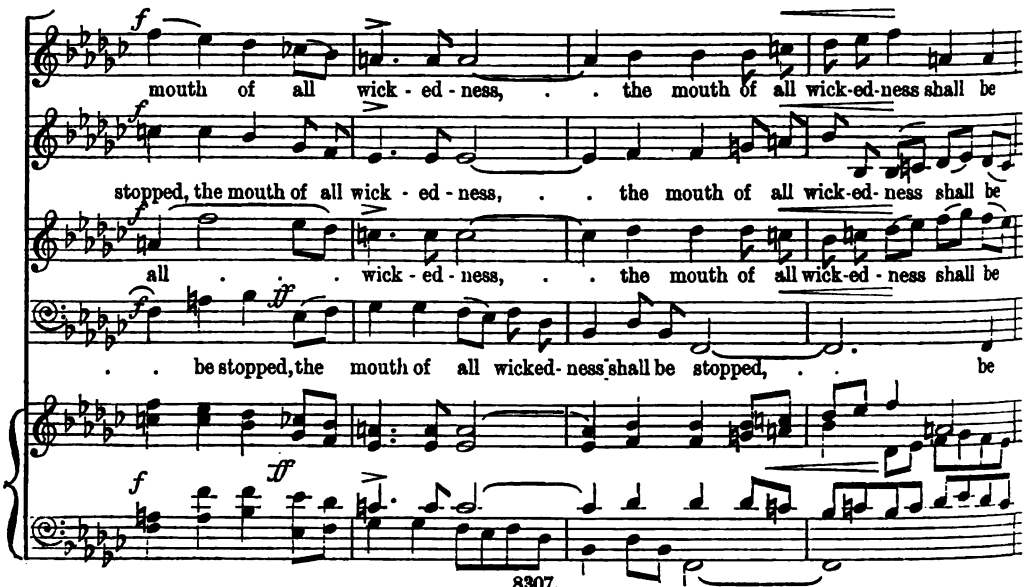
and the mouth of all wickedness shall be stopped, the mouth of all



ness shall be stopped, the mouth of all wick-ed-ness, the
 wick-ed-ness, of all wick-ed-ness shall be stopped,
 and the mouth of all wickedness shall be stopped, and the
 and the mouth of all wick-edness shall be stopped.



increase slightly.
 mouth of all wick-ed-ness, the mouth of all wick-ed-ness, the
increase slightly.
 all wick-ed-ness shall be stopped, all wick-ed-ness shall be
increase slightly.
 mouth of all wickedness shall be stopped, the mouth of
increase slightly.
 the mouth of all wick-ed-ness shall.



f
 mouth of all wick-ed-ness, the mouth of all wick-ed-ness shall be
 stopped, the mouth of all wick-ed-ness, the mouth of all wick-ed-ness shall be
 all wick-ed-ness, the mouth of all wick-ed-ness shall be
 be stopped, the mouth of all wicked-ness shall be stopped, be
f *ff*

63 89

pp stopped, the righteous will con - sid - er this, and re - joice. *p* Who-so is wise will

pp stopped, the righteous will con - sid - er this, and re - joice. *p* Who-so is wise will

pp stopped, the righteous will con - sid - er this, and re - joice. *p* Who-so is

pp stopped, the righteous will con - sid - er this, and re - joice. *p* Who-so is

63

pp pon - der these things, who - so is wise will pon - der these things, *increase.*

pon - der these things, who - so is wise will pon - der, who-so is *increase.*

wise will ponder these things, who-so is wise . . will pon - der, *increase.*

wise will ponder these things, who-so is wise . . will pon - der, *increase.*

who-so is wise . . will pon - der, *increase.*

Much broader.

increase. who-so is wise . . will pon - der, will pon - der these things, and they shall

wise will pon - der, will . . pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

ff Much broader.

un - der - stand the lov - ing - kind - ness of the Lord,

un - der - stand . . the lov - ing - kind - ness of the Lord,

un - der - stand . . the lov - ing - kind - ness of the Lord, who - so is

un - der - stand . . the lov - ing - kind - ness of the Lord, 64

wise,

who - so is wise will pon - der these things,

who - so is wise, who - so is wise,

wise, who - so is wise, who - so is

who so is wise, who - so is

who - so is wise will pon - der these things, and they shall see the lov - ing - kindness of the

is wise, and they shall see the lov - ing - kindness of the

wise . . will pon - der these things, and they shall see the lov - ing - kindness of the

wise, is wise,

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

and they shall see the lov-ing-kind-ness, the lov-ing-

Faster. 65 dark-ness, of the Lord. For He brought them out of dark-ness, and

of the Lord. For He brought them out of dark-ness, and dark-ness,

of the Lord. For He brought them out of dark-ness, and

kind-ness of the Lord. For He brought them out of dark-ness, and

Faster. 65

out of the sha-dow of death, . . and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds, and brake their bonds, and brake . . their bonds in

pp Original time.

sun - der. . . The right-eous will con - sid - er this, and re - joice,

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice, re

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice, re
re - joice, re

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice,
Original time.

ppp

and the mouth of all wicked-ness shall be stopped, the

ppp

joice, and the mouth of all wicked-ness shall be stopped,

ppp

joice, and the mouth of all wicked-ness shall be stopped, the

ppp

joice, and the mouth of all wicked-ness shall be stopped, the

ppp

and the mouth of all wicked-ness shall be stopped, the

mf

mouth of all wickedness shall be stopped, the mouth of all

mf

the mouth of all wicked-ness, the mouth of all wick

mf

mouth of all wicked-ness shall be stopped, the mouth of wick-ed

mf

mouth of all wicked-ness shall be stopped, the mouth of all

66

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

- - - ed - ness shall be stopped. Who - so is wise will pon - der these

- - - ness . . . shall be stopped. Who - so is wise will pon - der these

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

66

things, . . . who - so is wise

things, . . . who - so is wise

things, and they shall un - der - stand, who - so is wise . . . will pon - der these

things, and they shall un - der - stand, who - so is wise will pon - der these

things, . . . who - so is wise

things, . . . who - so is wise

1st SOPRANO. . shall un - der - stand the lov - ing - kind - ness . . . of the

2nd SOPRANO. . shall un - der - stand the lov - ing - kind - ness of . . the . .

1st ALTO. things, and they shall un - der - stand the lov - ing - kind - ness of the

2nd ALTO. things, and they shall un - der - stand . . the lov - ing - kind - ness of the

things, and they shall un - der - stand the kind - - ness of the

wise . . . shall . . . un - der -

. . shall un - der - stand the lov - ing - kind - ness of the

much broader.

sustained. Lord, who - so is wise will pon - der these *dim.* things. *pp*

Lord, who - so is wise will pon - der these *dim.* things. *pp*

Lord, who - so is wise will pon - der these *dim.* things. *pp*

Lord, who - so is wise will pon - der these *dim.* things. *pp*

sustained. Lord, who - so is wise will pon - der, pon - der these . . things. *dim.* *pp*

- stand, who - so is wise will pon - der, pon - der these . . things. *dim.* *pp*

Lord, who - so is wise will pon - der these . . things. *dim.* *pp*

p *dim.* *pp*

No. 7. CHORUS AND QUARTET.—"O GIVE THANKS UNTO THE LORD."

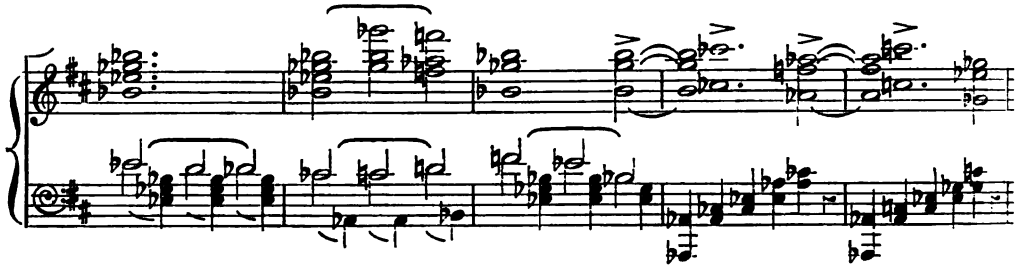
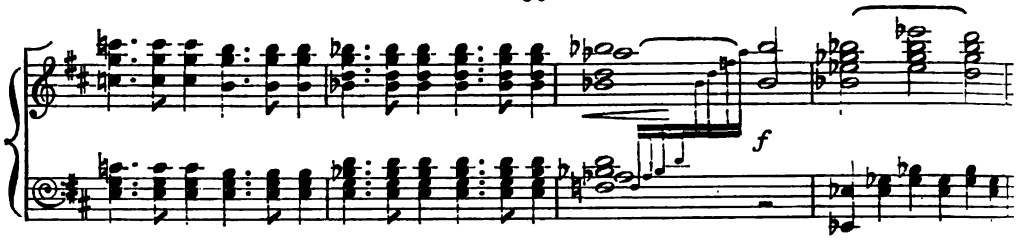
Slow and sustained.

PIANO.

*mf**p**p*67 *Faster.**pp**cres.**f**cres.*

68

ff



With great force.

70 SOPRANO.
O give thanks un - to the Lord, to the Lord,

ALTO.
O give thanks un - to the Lord, to the Lord,

TENOR.
O give thanks un - to the Lord, to the Lord,

BASS.
O give thanks un - to the Lord, to the Lord,

70 O give thanks un - to the Lord, to the Lord,

for He is gra - cious, . . for He is gra -

for He is gra - cious, . . for He is gra -

for He is gra - cious, . . for He is gra -

for He is gra - cious, . . for He is gra -

pp

The image shows a page from a musical score for 'The Lord's Prayer'. It features five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a vocal line and lyrics. The lyrics are: 'cious, and His mer - cy en - dur - eth for ev'. The fifth staff is for piano accompaniment, showing chords and a melodic line. The music is in G major (one sharp) and 4/4 time. Dynamics include 'p' (piano) and 'f' (forte). The score is for a hymn tune, likely 'The Lord's Prayer' by John W. Aldrich.

er. He turn - eth the floods in - to a wil - der - ness, and

er. He . . . turn - - - eth the floods, and

- er. He turn - eth the floods to a wil - der - ness, and

- er. He turn - eth the floods, and

71

mf

dri - - eth up the wa - ter - springs. A
 dri - - eth up the wa - ter - springs. A
 dri - - eth up the wa - ter - springs.
 dri - - eth up the wa - ter - springs.

The musical score is for a piece titled "The Water-Springs" by J. B. Johnson. It is in the key of D major (indicated by two sharps) and 4/4 time. The score features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "dri - - eth up the wa - ter - springs." and end with a fermata. The piano accompaniment provides a harmonic foundation, with the right hand playing chords and the left hand playing a bass line. The piece concludes with a final chord in the piano part.

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
A fruit - - ful land mak - eth He

cres.
A fruit - - ful land mak - eth He

cres.
wick - ed - ness of them that dwell . . there - in.

f
wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

72 Faster.
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness . . a

72 Faster.
A - gain, He mak - eth the wil - der - ness . . a

p

With more animation.

a stand - - - ing wa - ter, and

a stand - - - ing wa - ter, and

stand - - - ing wa - ter, and

stand - - - ing wa - ter, and

With more animation.

f

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

73

SOPRANOS. *With delicacy.*

And there . . . He set - teth the hun - gry,

p dolce.

that they may build . . . them, may build them a

that they may build them, may build them a

that they may build them, may build them a

that they may build . . . them, may build them a

ci - ty to dwell . . . in.

ci - ty to dwell . . . in.

ci - ty to dwell . . . in.

ci - ty to dwell . . . in.

74

that men . . . would

that men . . . would

that men . . . would

that men would

74

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

praise the Lord for His good - ness, and de - clare the

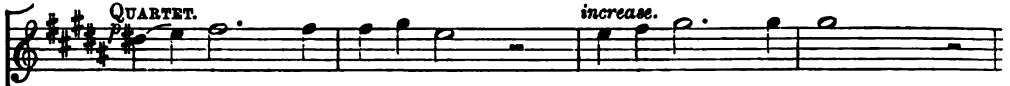
increase.

increase.

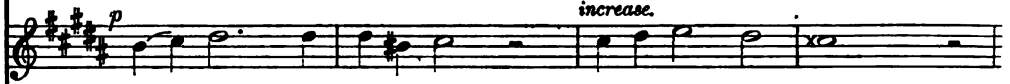
won - ders that He do - eth for the chil - dren of men ! For He
 won - ders that He do - eth for the chil - dren of men ! For He
 won - ders that He do - eth for the chil - dren of men ! For He
 won - ders that He do - eth for the chil - dren of men ! For He
 sat - is - fi - eth the emp - - ty soul, and fill - eth the
 sat - is - fi - eth the emp - - ty soul, and fill - eth the
 sat - is - fi - eth the emp - - ty soul, and fill - eth the
 sat - is - fi - eth the emp - - ty soul, and fill - eth the
 hun - - gry soul with good - - - ness.
 hun - - gry soul with good - - - ness.
 hun - - gry soul with good - - - ness.
 hun - - gry soul with good - - - ness.
 hun - - gry soul with good - - - ness.

75

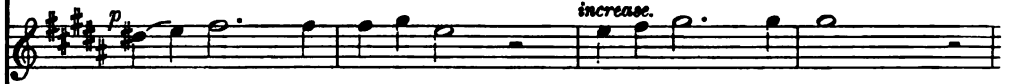
QUARTET.



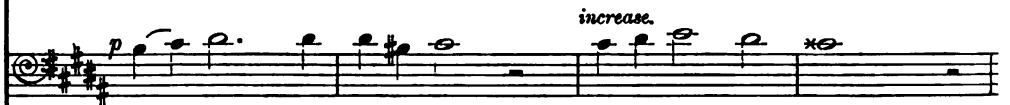
For He de-liv-ered them out of their dis-tress.



For He de-liv-ered them out of their dis-tress.



For He de-liv-ered them out of their dis-tress.



For He de-liv-ered them out of their dis-tress.

75

CHORUS.



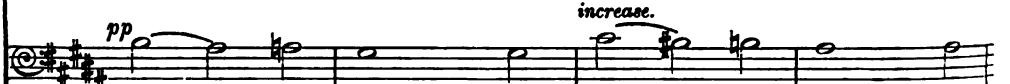
O . . . that men would there-fore praise the



O . . . that men would there-fore praise the



O . . . that men would there-fore praise the



O . . . that men would there-fore praise the

75



pp

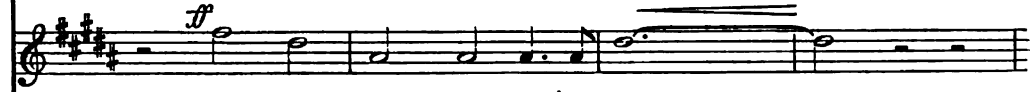
increase.



O that men would praise the Lord.



O that men would praise the Lord.



O that men would praise the Lord.



O that men would praise the Lord.



Lord for His good . . . ness,



Lord for His good . . . ness,



Lord for His good . . . ness,



Lord for His good . . . ness,



ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men would praise the Lord, O that men would praise Him for His

8va.

ff

76

good - ness, and de - clare . . His won -

good - ness, and de - clare . . His won -

good - ness, and de - clare . . His won -

good - ness, and de - clare, . . and de

76

QUARTET.

(And de - clare . . His won - ders, and . . declare His

And de - clare . . His won - ders, and . . declare His

And de - clare His won - ders, and . . declare His

And de - clare . . His won - ders, and . . .

- - ders, and . . declare His won - - - - ders,

- - ders, and . . declare His won - - ders,

- - ders, and . . declare His won - - ders,

- clare His won - ders, and de - clare . . .

77

won - - ders, de - clare His wonders, for His mer -

won - - ders, and declare His won - ders, His mer -

won - - ders, and declare His won - - ders, His mer -

. . . de - clare, for His mer -

77

and . . de - clare . . His won - ders, . . for His mer -

and . . de - clare . . His won - ders, . . for His mer -

and de - clare . . His won - ders, . . for His mer -

. . . His won - - - - - ders, . . . for His mer -

77

- cy en - dur - - - eth, His mer - cy en - dur - - - eth for
 - cy en - dur - - - - - eth, en - dur - - - eth for
 - cy en - dur - - - eth, His mer - cy en - dur - - - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for
 - cy en - dur - eth for ev - er, His mer - cy en - dur - - - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for

Majestically.

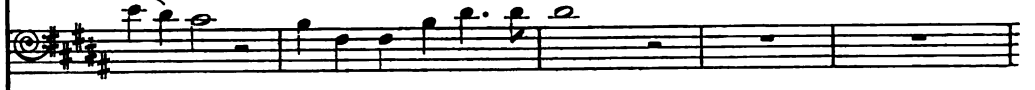
ev - er, O give thanks un - to the Lord,



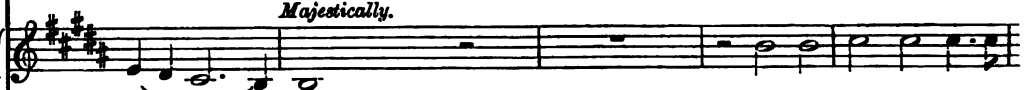
ev - er, O give thanks un - to the Lord,



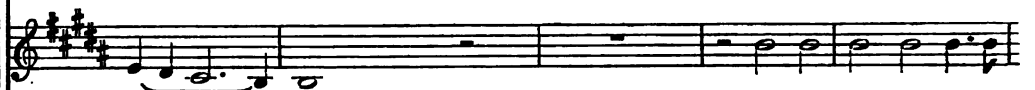
ev - er, O give thanks un - to the Lord,



ev - er, O give thanks un - to the Lord,

Majestically.

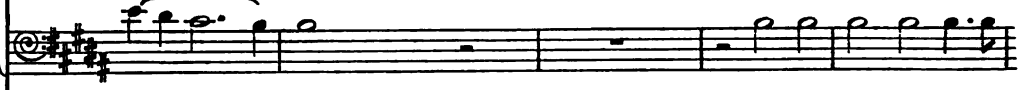
ev - - er, O give thanks un - to the



ev - - er, O give thanks un - to the



ev - - er, O give thanks un - to the



ev - - er, O give thanks un - to the

Majestically.

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

Lord, O give thanks un-to the

Lord, O give thanks un-to the

Lord, O give thanks un-to the

Lord, O give thanks un-to the

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

He is gra - cious, . . . and His mer - cy en - dur - eth,

He is gra - cious, . . . and His mer - cy en - dur - eth,

He is gra - cious, . . . and His mer - cy en - dur - eth,

He is gra - cious, . . . and His mer - cy en - dur - eth,

Faster.

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

er, for ev - - - er. er. er. er.

er, for ev - - - er. er. er. er.

er, for ev - - - er. er. er. er.

er, for ev - - - er. er. er. er.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	FRANZ ABT.	BEETHOVEN.			
INSTR BELLS (Female voices) ...	2/6	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
PRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	CHORAL FANTASIA (Sol-FA, 0/8) ...	1/0	—	—
UMMER (ditto) ...	2/6	CHORAL SYMPHONY ...	2/6	—	—
HE FAYS' FROLIC (ditto) ...	2/6	DITTO, VOCAL PART (Sol-FA, 0/6) ...	1/6	—	—
HE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	COMMUNION SERVICE, IN C ...	1/6	3/0	—
HE SILVER CLOUD (ditto) ...	2/6	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
HE WATER FAIRIES (ditto) ...	2/6	MASS, IN C ...	1/0	1/6	2/6
HE WISHING STONE (ditto) ...	2/6	MASS, IN D ...	2/0	2/6	4/0
J. H. ADAMS.		MEER, AS THOU LIVEDST ...	0/2	—	—
DAY IN SUMMER (Sol-FA, 0/6) ...	1/6	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6) ...	1/0	1/6	2/6
T. ADAMS.		RUINS OF ATHENS ...	1/6	—	—
HE CROSS OF CHRIST (Sol-FA, 0/6) ...	1/0	THE PRAISE OF MUSIC ...	1/6	2/0	2/0
HE HOLY CHILD (Sol-FA, 0/6) ...	1/0	A. H. BEHREND.			
HE RAINBOW OF PEACE ...	1/0	SINGERS FROM THE SEA (Sol-FA, 0/8) ...	1/6	—	—
B. AGUTTER.		WILFRED BENDALL.			
ISSA DE BEATA MARIA VIRGINE, IN C ...	2/6	A LEGEND OF BREGENZ (Female voices) ...	1/6	—	—
(English) (Female voices) ...	2/0	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
ISSA DE SANCTO ALBANO (English) ...	2/0	(DITTO, Sol-FA, 1/0) ...	2/0	—	—
THOMAS ANDERTON.		SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—
HE NORMAN BARON ...	1/0	KAREL BENDL.			
RECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
ULE TIDE ...	1/6	SIR JULIUS BENEDICT.			
J. H. ANGER.		PASSION MUSIC FROM ST. PETER ...	1/6	—	—
SONG OF THANKSGIVING..	1/6	ST. PETER ...	2/0	2/6	5/0
W. I. ARGENT.		THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	2/0	4/0
MASS, IN B FLAT ...	2/6	GEORGE J. BENNETT.			
P. ARMES.		EASTER HYMN ...	1/0	—	—
EZEKIAH ...	2/6	SIR W. STERNDAL BENNETT.			
T. BARNABAS ...	2/0	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
T. JOHN THE EVANGELIST ...	2/6	THE MAY QUEEN (Sol-FA, 1/0) ...	2/0	2/6	5/0
A. D. ARNOTT.		THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0
HE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	2/6	G. R. BETJEMANN.			
OUNG LOCHINVAR (Sol-FA, 0/6) ...	1/6	THE SONG OF THE WESTERN MEN ...	1/0	—	—
E. ASPA.		W. R. BEXFIELD.			
NDYMION ...	4/0	ISRAEL RESTORED ...	4/0	—	—
HE GIPSIES ...	1/0	HUGH BLAIR.			
ASTORGA.		BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—
TABAT MATER ...	1/0	HARVEST-TIDE ...	1/0	—	—
J. C. BACH.		JOSIAH BOOTH.			
WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	2/6	—	—
J. S. BACH.		E. M. BOYCE.			
STRONGHOLD SURE (Choruses only) (Sol-FA, 0/6) ...	1/0	THE LAY OF THE BROWN ROSARY ...	1/6	—	—
E NOT AFRAID (Sol-FA, 0/4) ...	0/8	THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—
IDE WITH US ...	1/0	YOUNG LOCHINVAR ...	1/6	—	—
LESSING, GLORY, AND WISDOM ...	0/8	J. BRADFORD.			
CHRISTMAS ORATORIO ...	2/0	HARVEST CANTATA ...	1/6	—	—
DITTO (Parts 3 & 4) ...	1/6	THE SONG OF JUBILEE ...	1/6	—	—
OD GOETH UP WITH SHOUTING ...	1/0	W. F. BRADSHAW.			
OD SO LOVED THE WORLD ...	1/0	GASPAR BECERRA ...	1/6	—	—
OD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	J. BRAHMS.			
ESUS, NOW WILL WE PRAISE THEE ...	1/0	A SONG OF DESTINY ...	1/0	—	—
ESU, PRICELESS TREASURE ...	1/0	C. BRAUN.			
AGNIFICAT ...	1/0	SIGURD ...	5/0	—	—
ASS, IN B MINOR ...	2/6	THE SNOW QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—
ISSA BREVIS, IN A ...	1/6	A. HERBERT BREWER.			
Y SPIRIT WAS IN HEAVINESS ...	1/0	NINETY-EIGHTH PSALM ...	1/6	—	—
LIGHT EVERLASTING ...	1/0	J. C. BRIDGE.			
HE PASSION (S. JOHN) ...	2/0	DANIEL ...	2/6	—	—
HE PASSION (S. MATTHEW) ...	2/6	RESURGAM ...	1/6	—	—
DITTO (Abridged, as used at St. Paul's) ...	1/6	RUDEL ...	4/0	—	—
HOU GUIDE OF ISRAEL ...	1/0	J. F. BRIDGE.			
HEN WILL GOD RECALL MY SPIRIT ...	1/0	BOADICEA ...	2/6	—	—
A. S. BAKER.		CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0
COMMUNION SERVICE, IN E ...	1/6	HYMN TO THE CREATOR ...	2/0	—	—
J. BARNBY.		MOUNT MORIAH ...	2/6	3/0	4/0
EBEKAH (Sol-FA, 0/6) ...	1/0	NINEVEH ...	1/0	—	—
HE LORD IS KING (97th Psalm) (Sol-FA, 1/0) ...	1/6	ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—
LEONARD BARNES.		THE BALLAD OF THE CLAMPHEDOWN ...	1/0	—	—
HE BRIDAL DAY ...	2/6	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
J. F. BARNETT.		THE FLAG OF ENGLAND (Sol-FA, 0/6) ...	1/0	—	—
ARADISE AND THE PERI ...	4/0	THE FROGS AND THE OX (Sol-FA, 0/6) ...	1/0	—	—
HE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	THE INCHCAPE ROCK ...	1/0	—	—
HE RAISING OF LAZARUS ...	6/8	THE LORD'S PRAYER (Sol-FA, 0/6) ...	1/0	—	—
HE WISHING BELL (Female voices) (Sol-FA, 1/0) ...	2/6	DUDLEY BUCK.			
		THE LIGHT OF ASIA ...	2/0	2/6	5/0

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd		1st	2nd	3rd
EDWARD BUNNETT.				ANTONIN DVOŘÁK.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	COMMUNION SERVICE, IN D	2/8	—	—
W. BYRD.				MASS, IN D	2/8	—	—
MASS FOR FOUR VOICES	2/8	—	—	PATRIOTIC HYMN... ..	1/8	—	—
CARISSIMI.				Ditto (German and Bohemian Words) ...	3/0	—	—
JEPHTHAH	1/0	—	—	REQUIEM MASS	5/0	6/0	7/4
J. D. CARNELL.				ST. LUDMILA	5/0	6/0	7/4
SUPPLICATION	5/0	—	—	Ditto (German and Bohemian Words) ...	5/0	—	—
GEORGE CARTER.				STABAT MATER	2/8	3/0	4/0
SINFONIA CANTATA (116th Psalm)	2/0	—	3/8	THE SPECTRE'S BRIDE (Sol-Fa, 1/8) ...	3/0	3/6	5/0
WILLIAM CARTER.				Ditto (German and Bohemian Words) ...	6/0	—	—
PLACIDA	2/0	2/8	4/0	A. E. DYER.			
CHERUBINI.				ELECTRA OF SOPHOCLES	1/8	2/0	—
FOURTH MASS, IN C	1/0	1/8	2/8	SALVATOR MUNDI	2/8	—	—
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/8	2/8	H. J. EDWARDS.			
SECOND MASS, IN D MINOR	2/0	2/8	3/8	PRaise TO THE HOLIEST	1/8	—	—
THIRD MASS (CORONATION)	1/0	1/8	2/8	THE ASCENSION	2/8	—	—
E. T. CHIPP.				THE EPIPHANY	2/8	—	—
JOB	4/0	—	—	EDWARD ELGAR.			
NAOMI	2/0	—	—	CARACTACUS	2/8	4/0	5/0
HAMILTON CLARKE.				KING OLAF (Sol-Fa, Choruses only, 1/8) ...	2/0	—	5/0
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/8) ...	2/0	—	—	TE DEUM AND BENEDICTUS	1/0	—	—
HORNPIPE HARRY (Sol-Fa, 0/8)	2/8	—	—	THE BANNER OF ST. GEORGE (Sol-Fa, 1/0) ...	1/8	—	—
PEPIN THE PIPPIN (Operetta), both Notations ...	2/8	—	—	THE BLACK KNIGHT	2/0	—	—
Ditto, Sol-Fa, 0/8)	2/8	—	—	THE LIGHT OF LIFE (Lux Christi)	2/8	—	—
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/8) ...	2/8	—	—	ROSALIND F. ELLICOTT.			
THE MISSING DUKE (Operetta) (Sol-Fa, 0/8) ...	2/8	—	—	ELYSIUM	1/0	—	—
GERARD F. COBB.				THE BIRTH OF SONG	1/8	—	—
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	GUSTAV ERNEST.			
S. COLERIDGE-TAYLOR.				ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/8) ...	2/8	—	—
SCENES FROM THE SONG OF HIAWATHA	3/8	4/0	5/0	A. J. EYRE.			
HIAWATHA'S WEDDING-FEAST (from the above) ...	1/8	—	—	COMMUNION SERVICE IN D	1/0	—	—
THE DEATH OF MINNEHAHA { " " " }	1/8	—	—	T. FACER.			
HIAWATHA'S DEPARTURE { " " " }	2/0	—	—	A MERRY CHRISTMAS (Sol-Fa, 0/8)	1/0	—	—
FREDERICK CORDER.				RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/8	—	—
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/8	—	—	Ditto, Sol-Fa, 0/8)	2/8	—	—
SIR MICHAEL COSTA.				E. FANING.			
THE DREAM	1/0	—	—	BUTTERCUPS AND DAISIES (Female voices) ...	2/8	—	—
H. COWARD.				Ditto, Sol-Fa, 1/0)	2/8	—	—
THE STORY OF BETHANY (Sol-Fa, 1/8)	2/8	3/0	—	HENRY FARMER.			
F. H. COWEN.				MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) ...	2/0	2/8	3/4
A DAUGHTER OF THE SEA (Female voices) ...	2/0	—	—	MYLES B. FOSTER.			
Ditto, Sol-Fa, 1/0)	2/0	—	—	SNOW FAIRIES (Female voices)	1/8	—	—
A SONG OF THANKSGIVING... ..	1/8	—	—	THE ANGELS OF THE BELLS (Female voices)... ..	1/8	—	—
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/8) ...	2/8	—	—	Ditto, Sol-Fa, 0/8)	2/8	—	—
DREAM OF ENDYMION... ..	3/0	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/8) ...	2/8	—	—
ODE TO THE PASSIONS	2/0	—	—	THE COMING OF THE KING (Female voices) ...	1/8	—	—
RUTH (Sol-Fa, 1/8)	4/0	4/8	6/0	Ditto, Sol-Fa, 0/8)	1/8	—	—
ST. JOHN'S EVE (Sol-Fa, 1/8)	2/8	3/0	4/0	THE LADY OF THE ISLES	1/8	—	—
SLEEPING BEAUTY (Sol-Fa, 1/8)	2/8	3/0	4/0	ROBERT FRANZ.			
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/8) ...	2/0	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/8) ...	2/0	—	—	NIELS W. GADE.			
THE WATER LILY	2/8	—	—	CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/8	—
VILLAGE SCENES (Female voices) (Sol-Fa, 0/8) ...	1/8	—	—	COMALA	2/0	2/8	4/4
J. MAUDE CRAMENT.				ERL-KING'S DAUGHTER (Sol-Fa, 0/8)	1/0	1/8	2/4
I WILL MAGNIFY THEE, O GOD (145th Psalm)... ..	2/8	—	—	PSYCHE (Sol-Fa, 1/8)	2/8	3/0	4/4
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	SPRING'S MESSAGE (Sol-Fa, 0/3)	0/8	—	—
W. CRESER.				THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/8	4/4
EUDORA (A dramatic Idyll)	2/8	—	—	ZION	1/0	1/8	2/4
W. CROTCH.				HENRY GADSBY.			
PALESTINE	2/0	2/8	5/0	ALCESTIS (Male voices)	4/0	—	—
W. H. CUMMINGS.				COLUMBUS (Male voices)... ..	2/8	—	—
THE FAIRY RING	2/8	—	—	LORD OF THE ISLES (Sol-Fa, 1/8)	2/8	—	—
W. G. CUSINS.				ODE (for S.S.A.)... ..	1/0	—	—
TE DEUM	1/8	—	—	F. W. GALPIN.			
FÉLICIEN DAVID.				YE OLDE ENGLYSHE PASTYMES... ..	1/8	—	—
THE DESERT (Male voices)	1/8	2/0	—	G. GARRETT.			
H. WALFORD DAVIES.				HARVEST CANTATA (Sol-Fa, 0/8)	1/0	—	—
HERVÉ RIEL... ..	1/0	—	—	THE SHUNAMMITE	2/0	—	—
P. H. DIEMER.				THE TWO ADVENTS	1/8	—	—
BETHANY	4/0	—	—	LA BELLE DAME SANS MERCI	1/0	—	—
M. E. DOORLY.				R. MACHILL GARTH.			
LAZARUS	2/8	—	—	EZEKIEL	4/0	—	—
F. G. DOSSERT.				THE WILD HUNTSMAN	1/0	1/8	—
COMMUNION SERVICE IN E MINOR	2/0	—	—	A. R. GAUL.			
MASS, IN E MINOR	5/0	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
LUCY K. DOWNING.				Ditto, Sol-Fa, 0/8)	1/0	—	—
A PARABLE IN SONG	2/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/8) ...	1/0	—	—
F. DUNKLEY.				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) ...	2/8	3/0	4/4
THE WRECK OF THE HESPERUS	1/0	—	—	JOAN OF ARC (Sol-Fa, 1/0)	2/8	3/0	4/4
				PASSION SERVICE	2/8	3/0	4/4
				RUTH (Sol-Fa, 0/8)	2/0	2/8	4/4
				THE ELFIN HILL	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-Fa, 0/8) ...	1/0	—	—
				THE HOLY CITY (Sol-Fa, 1/0)	2/8	3/0	4/4
				THE LEGEND OF THE WOOD (Female voices)... ..	1/0	—	—
				Ditto, Sol-Fa, 0/8)	2/8	3/0	4/4
				THE TEN VIRGINS (Sol-Fa, 1/0)	2/8	3/0	4/4
				TOILERS OF THE DEEP (Female voices)	2/0	—	—
				UNA	2/8	3/0	4/4
				Ditto, Sol-Fa, 1/0)	2/8	3/0	4/4

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd		1st	2nd	3rd
FR. GERNSHEIM.				HANDEL.—Continued			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THEODORA ...	2/0	2/6	5/0
E. OUSELEY GILBERT.				THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	THE MESSIAH, ditto, Pocket Edition ...	1/6	1/6	2/0
(Ditto, Sol-FA, 0/8)				THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0) ...	2/0	2/6	4/0
F. E. GLADSTONE.				(Ditto (Choruses only) ...)	0/8	1/2	—
PHILIPPI ...	2/6	—	—	THE PASSION ...	2/0	2/6	5/0
GLUCK.				THE TRIUMPH OF TIME AND TRUTH ...	2/0	2/6	5/0
ORPHEUS (Choruses, Sol-FA, 1/0) ...	2/6	—	—	UTRECHT JUBILATE ...	1/0	—	—
Ditto (Act II. only) ...	1/6	—	—	SYDNEY HARDCASTLE.			
HERMANN GOETZ.				SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	BASIL HARWOOD.			
GENIA ...	1/0	—	—	INCLINA, DOMINE (86th Psalm) ...	2/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—	F. K. HATTERSLEY.			
A. M. GOODHART.				ROBERT OF SICILY ...	2/6	—	—
ARETHUSA ...	1/0	—	—	HAYDN.			
EARL HALDAN'S DAUGHTER ...	1/0	—	—	FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
SIR ANDREW BARTON ...	1/0	—	—	(Ditto (Latin and English) ...)	1/0	1/6	2/6
CH. GOUNOD.				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	2/0	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
Ditto (Troisième Messe Solennelle) ...	2/6	—	—	SIXTEENTH MASS (Latin) ...	1/0	2/6	2/6
DAUGHTERS OF JERUSALEM ...	1/0	—	—	TE DEUM (English and Latin) ...	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	THE CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0
Ditto (Out of darkness) ...	1/0	—	—	THE CREATION, Pocket Edition ...	1/0	1/6	2/6
GALLIA (Sol-FA, 0/4) ...	1/0	—	—	THE SAVIOUR, OR, SEVEN LAST WORDS OF			
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6	OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0
MORS ET VITA (Latin or English) ...	0/6	6/6	7/6	THE SEASONS ...	1/0	—	—
Ditto, Sol-FA (Latin and English) ...	2/0	—	—	Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	3/0	5/6	6/6
OUT OF DARKNESS ...	1/0	—	—	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—	(Ditto (Latin) ...)	1/0	1/6	2/6
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	BATTISON HAYNES.			
Ditto (French Words) ...	5/4	—	—	A SEA DREAM (Female voices) (Sol-FA, 0/8) ...	2/6	—	—
Ditto (German Words) ...	10/0	—	—	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON				H. HEALE.			
THE CROSS (Filii Jerusalem) ...	1/0	—	—	JUBILEE ODE ...	1/6	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	C. SWINNERTON HEAP.			
C. H. GRAUN.				FAIR ROSAMOND (Sol-FA, 2/0) ...	2/6	4/0	5/0
TE DEUM ...	2/0	2/6	4/0	EDWARD HECHT.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	ERIC THE DANE ...	3/0	—	—
ALAN GRAY.				O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
ARETHUSA ...	1/0	—	—	GEORG HENSCHEL.			
A SONG OF REDEMPTION ...	1/6	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE FOE BEHIND ...	1/6	—	—	STABAT MATER ...	2/6	—	—
THE LEGEND OF THE ROCK-BOUY BELL ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—	HENRY HILES.			
J. O. GRIMM.				THE CRUSADERS ...	2/6	—	—
THE SOUL'S ASPIRATION ...	1/0	—	—	FERDINAND HILLER.			
G. HALFORD.				A SONG OF VICTORY (Sol-FA, 0/8) ...	1/0	1/6	—
THE PARACLETE ...	2/0	—	—	NALA AND DAMAYANTI ...	4/0	—	6/0
E. V. HALL.				H. E. HODSON.			
IS IT NOTHING TO YOU (Sol-FA, 0/8) ...	0/8	—	—	THE GOLDEN LEGEND ...	2/0	—	—
HANDEL.				HEINRICH HOFMANN.			
ACIS AND GALATEA ...	1/0	1/6	2/6	CINDERELLA ...	4/0	—	—
Ditto, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6	MELUSINA ...	2/0	2/6	4/0
ALCESTE ...	2/0	—	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALEXANDER BALUS ...	2/0	2/6	5/0	C. HOLLAND.			
ALEXANDER'S FEAST ...	2/0	2/6	4/0	AFTER THE SKIRMISH ...	1/0	—	—
ATHALIAH ...	2/0	2/6	5/0	HUMMEL.			
BELSHAZZAR ...	2/0	2/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
CHANDOS TE DEUM ...	1/0	1/6	2/6	COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	Ditto, IN B FLAT	2/0	—	4/0
Or, singly:—				Ditto, IN D	2/0	—	4/0
LET THY HAND BE STRENGTHENED ...	0/6	—	—	FIRST MASS, IN B FLAT	1/0	1/6	2/6
MY HEART IS INDITING ...	0/6	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
THE KING SHALL REJOICE ...	0/6	—	—	SECOND MASS, IN B FLAT ...	1/0	1/6	2/6
THE WAYS OF ZION ...	1/0	—	—	THIRD MASS, IN D ...	1/0	1/6	2/6
ZADOK THE PRIEST (Sol-FA, 0/14) ...	0/8	—	—	W. H. HUNT.			
DEBORAH ...	2/0	2/6	4/0	STABAT MATER ...	2/6	2/6	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	G. F. HUNTLEY.			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	PUSS-IN-BOOTS (Sol-FA, 0/8) ...	2/0	—	—
ESTHER ...	2/0	2/6	5/0	VICTORIA; OR, THE BARD'S PROPHECY	2/0	—	—
HERCULES (Choruses only, 1/0) ...	2/0	2/6	5/0	(Ditto, Sol-FA, 1/0)			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	H. H. HUSS.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/6	AVE MARIA (Female voices) ...	1/0	—	—
JEPHTHA ...	2/0	2/6	4/0	F. ILIFFE.			
JOSHUA ...	2/0	2/6	4/0	SWEET ECHO ...	1/0	—	—
JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6	4/0	W. JACKSON.			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/6	THE YEAR ...	2/0	2/6	—
Ditto (Choruses only) ...	0/6	1/2	—	G. JACOBI.			
L'ALLEGRO (Choruses only, 1/0) ...	2/0	2/6	4/0	CINDERELLA (Sol-FA, 1/0) ...	2/0	—	—
NISI DOMINUS ...	1/0	—	—	D. JENKINS.			
O COME, LET US SING UNTO THE LORD				DAVID AND SAUL (Sol-FA, 2/0) ...	2/0	2/6	—
(5th Chandos Anthem)				A. JENSEN.			
ODE ON ST. CECILIA'S DAY ...	1/0	—	—	THE FEAST OF ADONIS ...	1/0	1/6	—
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	1/6	2/6				
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0				
SAUL (Choruses only, 1/0) ...	2/0	2/6	4/0				
SEMELE ...	2/0	2/6	5/0				
SELOMON ...	2/0	2/6	4/0				
SUSANNA ...	2/0	2/6	5/0				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd	4th	5th
W. JOHNSON.					
ECCE HOMO	1/0	—	—	—	—
H. FESTING JONES.					
KING BULBOUS (Operetta) (Sol-FA, 0/8)	3/0	—	—	—	—
C. WARWICK JORDAN.					
BLOW YE THE TRUMPET IN ZION	1/0	—	—	—	—
N. KILBURN.					
BY THE WATERS OF BABYLON	1/0	—	—	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	—	—
THE SILVER STAR (Female voices)	1/8	—	—	—	—
ALFRED KING.					
THE EPIPHANY	3/0	—	—	—	—
OLIVER KING.					
BY THE WATERS OF BABYLON (137th Psalm)...	1/8	—	—	—	—
THE NAIADS (Female voices)	3/8	—	—	—	—
THE ROMANCE OF THE ROSES	3/8	—	—	—	—
THE SANDS O' DEE	1/0	—	—	—	—
J. KINROSS.					
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/8)	3/8	—	—	—	—
J. T. KLEE.					
MASS OF ST. DOMINIC	3/0	—	—	—	—
H. LAHEE.					
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/8)	2/8	—	—	—	—
EDWIN H. LEMARE.					
TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	—	—
LEONARDO LEO.					
DIXIT DOMINUS	1/0	1/8	—	—	—
F. LEONI.					
THE GATE OF LIFE	3/0	—	—	—	—
H. LESLIE.					
THE FIRST CHRISTMAS MORN	3/8	—	—	—	—
F. LISZT.					
THE LEGEND OF ST. ELIZABETH	3/0	3/8	5/0	—	—
THIRTEENTH PSALM	3/0	—	—	—	—
C. H. LLOYD.					
A HYMN OF THANKSGIVING	3/0	—	—	—	—
ALCESTIS	1/8	—	—	—	—
ANDROMEDA	3/0	3/8	5/0	—	—
A SONG OF JUDGMENT	3/8	3/0	4/0	—	—
HERO AND LEANDER	1/8	—	—	—	—
ROSSALL	3/0	—	—	—	—
SIR OGIE AND THE LADIE ELSIE	1/8	—	—	—	—
THE GLEANERS' HARVEST (Female voices)	3/8	—	—	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/8	—	—	—	—
THE SONG OF BALDER	1/0	—	—	—	—
CLEMENT LOCKNANE.					
THE ELFIN QUEEN (Female voices)	3/8	—	—	—	—
HARVEY LÖHR.					
THE QUEEN OF SHEBA	5/0	—	—	—	—
W. H. LONGHURST.					
THE VILLAGE FAIR	3/0	3/8	—	—	—
C. EGERTON LOWE.					
LITTLE BO-PREP (Operetta). (Sol-FA, 0/4)	1/0	—	—	—	—
HAMISH MACCUNN.					
LAY OF THE LAST MINSTREL (Sol-FA, 1/8)	3/8	3/0	4/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	—	—
G. A. MACFARREN.					
MAY-DAY (Sol-FA, 0/8)	1/0	1/8	3/8	—	—
OUTWARD BOUND	1/0	—	3/8	—	—
SONGS IN A CORNFIELD (Female voices)	1/8	—	—	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	—	—
THE SOLDIER'S LEGACY (Operetta)	0/0	—	—	—	—
A. C. MACKENZIE.					
BETHLEHEM... ..	5/0	6/0	7/8	—	—
Ditto. Act II., separately	2/8	—	—	—	—
JASON	3/8	3/0	4/0	—	—
JUBILEE ODE (Sol-FA, 1/8)	3/8	—	—	—	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	—	—
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	3/8	—	—	—	—
THE DREAM OF JUBAL	3/8	3/0	4/0	—	—
(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—	—	—
THE NEW COVENANT	1/8	—	—	—	—
THE ROSE OF SHARON (Sol-FA, 3/0) ...	5/0	6/0	7/8	—	—
THE STORY OF SAID	3/8	3/8	5/0	—	—
VENI, CREATOR SPIRITUS	3/0	—	—	—	—
J. B. McEWEN.					
THE VISION OF JACOB	3/0	—	—	—	—
C. MACPHERSON.					
BY THE WATERS OF BABYLON (137th Psalm) ...	3/0	—	—	—	—
L. MANCINELLI.					
ERO E LEANDRO	5/0	—	—	—	—
F. W. MARKULL.					
ROLAND'S HORN (Male voices)	3/8	—	—	—	—
F. E. MARSHALL.					
PRINCE SPRITE (Female voices)	3/8	—	—	—	—
CHORAL DANCES from Ditto	1/0	—	—	—	—
GEORGE C. MARTIN.					
COMMUNION SERVICE, IN A	1/0	—	—	—	—
Ditto, IN C	1/0	—	—	—	—
J. T. MASSER.					
HARVEST CANTATA	1/0	—	—	—	—
J. H. MAUNDER.					
PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/8	2/0	—	—	—
J. H. MEE.					
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—	—	—
HORATIUS (Male voices)	1/0	—	—	—	—
MISSA SOLENNIS, IN B FLAT	2/0	—	—	—	—
MENDELSSOHN.					
ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—	—	—
AS THE HART PANTS (22nd Psalm) (Sol-FA, 0/8)	1/0	—	—	—	—
COME, LET US SING (95th Psalm) (Sol-FA, 0/8)	1/0	—	—	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—	—	5/0
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	—	—
ATHALIE (Sol-FA, 0/8)	1/0	1/8	4/0	—	—
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—	—	—
CHRISTUS (Sol-FA, 0/8)	1/0	—	—	—	—
ELIJAH (Pocket Edition)	1/0	1/8	2/0	—	—
ELIJAH (Sol-FA, 1/0)	2/0	2/8	4/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—	—	—
Ditto (Male voices)	1/0	—	—	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/8)	1/0	—	—	—	—
Ditto	0/4	—	—	—	—
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ...	1/0	1/8	2/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0 1/8)	0/4	—	—	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/8) ...	2/0	2/8	4/0	—	—
LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—	—	—
LORELEY (Sol-FA, 0/8)	1/0	—	—	—	—
MAN IS MORTAL (8 voices)	1/0	—	—	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	—	—
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	—	—
SATEN ME (22nd Psalm)	0/8	—	—	—	—
CEPUS AT COLONOS (Male voices)	3/0	—	—	—	—
ST. PAUL (Sol-FA, 1/0)	2/0	2/8	4/0	—	—
ST. PAUL (Pocket Edition)	1/0	1/8	2/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	—	—
SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—	—	—
8 voices, arranged in 4 parts	0/8	—	—	—	—
SON AND STRANGER (Operetta)	4/0	—	—	—	—
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/8	2/8	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/8)	1/0	—	—	—	—
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—	—	—
R. D. METCALFE AND A. KENNEDY.					
PRINCE FERDINAND (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	—	—
MEYERBEER.					
NINETY-FIRST PSALM (Latin)	1/0	—	—	—	—
Ditto (English)	1/0	—	—	—	—
A. MOFFAT.					
A CHRISTMAS DREAM (A Cantata for Children) ...	1/8	—	—	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	—	—
B. MOLIQUE					
ABRAHAM	3/0	3/8	5/0	—	—
J. A. MOONIE.					
A WOODLAND DREAM (Sol-FA, 0/8)	3/0	—	—	—	—
MOZART.					
COMMUNION SERVICE, IN B FLAT (Latin and	—	—	—	—	—
English)	1/8	—	—	—	—
FIRST MASS (Latin and English)	1/0	1/8	2/0	—	—
GLORY, HONOUR, PRAISE	0/3	—	—	—	—
HAVE MERCY, O LORD... ..	0/3	—	—	—	—
Second Motet	—	—	—	—	—
KING THAMOS	1/0	1/8	—	—	—
LITANIA DE VENERABILI ALTARIS (Eb)	1/8	2/0	3/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Eb) ...	1/8	2/0	3/0	—	—
O GOD, WHEN THOU APPEAREST First Motet	0/3	—	—	—	—
REQUIEM MASS	1/0	1/8	2/0	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/8	2/0	—	—
SEVENTH MASS, IN B FLAT	1/0	—	—	—	—
SPLENDENTE TE, DEUS	0/3	—	—	—	—
First Motet	—	—	—	—	—
TWELFTH MASS (Latin)	1/0	1/8	2/0	—	—
Ditto (Latin and English) (Sol-FA, 0/8) ...	1/0	1/8	2/0	—	—
E. MUNDELLA.					
VICTORY OF SONG (Female voices)	1/0	—	—	—	—
DR. JOHN NAYLOR.					
JEREMIAH	3/0	—	—	—	—
JOSEF NEŠVERA.					
DE PROFUNDIS	1/8	—	—	—	—
E. A. NUNN.					
MASS, IN C	3/0	—	—	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Part Over.	Part Under.	Choir Gitt.		Part Over.	Part Under.	Choir Gitt.
E. CUTHBERT NUNN.				C. T. REYNOLDS.			
THE FAIRY SLIPPER (Sol-FA, 0/8) ...	2/0	—	—	CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
REV. SIR FREDK. OUSELEY.				ARTHUR RICHARDS.			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	PUNCH AND JUDY (Operetta) (Sol-FA, 0/8) ...	1/6	—	—
R. P. PAINE.				THE WAXWORK CARNAVAL (Sol-FA, 0/8) ...	2/0	—	—
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	J. V. ROBERTS.			
PALESTRINA.				JONAH ...	2/0	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	W. S. ROCKSTRO.			
MISSA BREVIS ...	2/6	—	—	THE GOOD SHEPHERD ...	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	J. L. ROECKEL.			
MISSA PAPÆ MARCELLI ...	2/0	—	—	THE HOURS (Female voices) (Sol-FA, 0/8) ...	2/0	—	—
H. W. PARKER.				THE SILVER PENNY (Sol-FA, 0/8) ...	2/0	—	—
HORA NOVISSIMA ...	2/6	—	—	EDMUND ROGERS.			
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	THE FOREST FLOWER (Female voices) ...	2/6	—	—
THE KOBOLDS ...	1/0	—	—	ROLAND ROGERS.			
C. H. H. PARRY.				FLORABEL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	PRAYER AND PRAISE ...	4/0	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	ROMBERG.			
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	THE LAY OF THE BELL (New Edition, translated	1/0	1/6	2/6
ETON ...	2/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	—	—
INVOCATION TO MUSIC ...	2/6	—	—	THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
JOB (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—	(Ditto, Sol-FA, 0/4)	—	—	—
JUDITH (CHORUSES, Sol-FA, 2/0) ...	5/0	6/0	7/6	ROSSINI.			
KING SAUL (CHORUSES, Sol-FA, 1/6) ...	5/0	6/0	7/6	MOSES IN EGYPT ...	6/0	6/6	7/6
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6
MAGNIFICAT ...	1/6	—	—	CHARLES B. RUTENBER.			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	DIVINE LOVE ...	2/6	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	ED. SACHS.			
THE GLORIES OF OUR BLOOD AND STATE 1/0	—	—	—	KING-CUPS ...	1/0	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	WATER LILIES ...	1/0	—	—
DR. JOSEPH PARRY.				C. SAINTON-DOLBY.			
NEBUCHADNEZZAR ...	2/0	4/0	5/0	FLORIMEL (Female voices) ...	2/6	—	—
Ditto (Sol-FA) ...	1/6	2/0	2/6	CAMILLE SAINT-SAËNS.			
B. PARSONS.				THE HEAVENS DECLARE—CELI ENARRANT	1/6	—	—
THE CRUSADER ...	2/6	—	—	(19th Psalm) ...	—	—	—
T. M. PATTISON.				W. H. SANGSTER.			
MAY DAY ...	1/6	—	—	ELYSIUM ...	1/0	—	—
THE ANCIENT MARINER ...	2/6	—	—	FRANK J. SAWYER.			
THE LAY OF THE LAST MINSTREL (Sol-FA, 0/8) 2/6	—	—	—	THE SOUL'S FORGIVENESS ...	1/0	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/8) ...	2/0	—	—	THE STAR IN THE EAST ...	2/6	—	—
A. L. PEACE.				C. SCHAFER.			
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	OUR BEAUTIFUL WORLD ...	2/6	—	—
PERGOLESI.				H. W. SCHARTAU.			
STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—	CHRISTMAS HOLIDAYS (Female voices) ...	0/8	—	—
CIRO PINSUTI.				SCHUBERT.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	COMMUNION SERVICE, IN A FLAT ...	2/0	—	2/6
PERCY PITT.				Ditto, IN B FLAT ...	2/0	—	2/6
HOHENLINDEN (Men's voices) ...	1/6	—	—	Ditto, IN C ...	2/0	—	2/6
V. W. POPHAM.				Ditto, IN E FLAT ...	2/0	2/6	4/0
EARLY SPRING ...	1/0	—	—	Ditto, IN F ...	2/0	—	2/6
A. H. D. PRENDERGAST.				Ditto, IN G ...	2/0	—	2/6
THE SECOND ADVENT ...	1/6	—	—	MASS, IN A FLAT ...	1/0	1/6	2/6
E. PROUT.				Do., IN B FLAT ...	1/0	1/6	2/6
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	Do., IN C ...	1/0	1/6	2/6
FREEDOM ...	1/0	—	—	Do., IN E FLAT ...	2/0	2/6	4/0
HEReward ...	4/0	—	—	Do., IN F (Sol-FA, 0/8) ...	1/0	1/6	2/6
QUEEN ANNE (Female voices) ...	2/6	—	—	Do., IN G ...	1/0	1/6	2/6
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—	SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	SCHUMANN.			
PURCELL.				ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—
DIDO AND ÆNEAS ...	2/6	—	—	FAUST ...	2/0	2/6	5/0
ODE ON ST. CECILIA'S DAY ...	2/0	—	—	MANFRED ...	1/0	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	MIGNON'S REQUIEM ...	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/8) 1/0	—	—	—	NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—
KING ARTHUR ...	2/0	—	—	PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	2/0	4/0
THREE SCENES, from "King Arthur" ...	1/6	—	—	PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6
LADY RAMSAY.				THE KING'S SON ...	1/0	—	—
THE BLESSED DAMOZEL ...	2/6	—	—	THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—
F. J. READ.				THE MINSTREL'S CURSE ...	1/6	—	—
THE SONG OF HANNAH ...	1/0	—	—	REQUIEM MASS ...	2/0	—	—
J. F. H. READ.				H. SCHÜTZ.			
BARTIMEUS ...	1/6	—	—	THE PASSION OF OUR LORD ...	1/0	—	—
CARACTACUS ...	2/6	—	—	BERTRAM LUARD SELBY.			
HAROLD ...	4/0	—	6/0	CHORUSES AND INCIDENTAL MUSIC TO	—	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	"HELENA IN TROAS" ...	3/6	—	—
PSYCHE ...	6/0	—	7/0	SUMMER BY THE SEA (Female voices) ...	1/6	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	THE WAITS OF BREMEN (For Children) ...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
THE HESPERUS (Sol-FA, 0/8) ...	1/6	—	—	H. R. SHELLEY.			
DOUGLAS REDMAN.				VEXILLA REGIS (The Royal Banners forward go) 2/6	—	—	—
COR UNAM VIA UNA ...	2/6	—	—				

E. SILAS.				W. TAYLOR.			
COMMUNION SERVICE, IN C	1/6	—	—	ST. JOHN THE BAPTIST	—	—	4/0
JOASH	4/0	—	—	A. GORING THOMAS.			
MASS, IN C	1/0	—	—	THE SUN-WORSHIPPERS	1/0	—	—
R. SLOMAN.				E. H. THORNE.			
CONSTANTIA	2/6	—	—	BE MERCIFUL UNTO ME	1/0	—	—
SUPPLICATION AND PRAISE	2/6	—	—	G. W. TORRANCE.			
HENRY SMART.				THE REVELATION	5/0	—	—
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	BERTHOLD TOURS.			
(Ditto, Sol-FA, 1/0)	—	—	—	A FESTIVAL ODE	1/0	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0	THE HOME OF TITANIA (Female voices)	1/6	—	—
J. M. SMITON.				(Ditto, Sol-FA, 0/6)	—	—	—
ARIADNE (Sol-FA, 0/6)	2/0	—	—	FERRIS TOZER.			
CONNLA	2/6	—	—	BALAAM AND BALAK	2/6	—	—
KING ARTHUR (Sol-FA, 1/0)	2/6	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
ALICE MARY SMITH.				(Ditto, Sol-FA, 0/6)	—	—	—
ODE TO THE NORTH-EAST WIND	1/0	—	—	P. TSCHAIKOWSKY.			
ODE TO THE PASSIONS	2/0	—	—	NATURE AND LOVE (Sol-FA, 0/6)	1/0	—	—
THE RED KING (Men's voices)	1/0	—	—	VAN BREE.			
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	ST. CECILIA'S DAY (Sol-FA, 0/6)	1/0	1/6	2/6
(Ditto, Sol-FA, 0/6)	—	—	—	CHARLES VINCENT.			
E. M. SMYTH.				THE LITTLE MERMAID (Female voices)	2/6	—	—
MASS, IN D	2/6	—	—	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	2/6	—	—
A. SOMERVELL.				A. L. VINGOE.			
ELEGY	1/6	—	—	THE MAGICIAN (Operetta) (Sol-FA, 0/6)	2/6	—	—
MASS, IN C MINOR	2/6	—	—	W. S. VINNING.			
ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—	SONG OF THE PASSION (according to St. John)	1/6	—	—
PRINCESS ZARA	2/0	—	—	S. P. WADDINGTON.			
THE CHARGE OF THE LIGHT BRIGADE	0/6	—	—	JOHN GILPIN (Sol-FA, 0/6)	2/0	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	R. WAGNER.			
THE ENCHANTED PALACE (Sol-FA, 0/6)	2/0	—	—	HOLY SUPPER OF THE APOSTLES	2/0	—	—
THE FORSAKEN MERMAN	1/6	—	—	W. M. WAIT.			
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	GOD WITH US	2/0	—	—
THE SEVEN LAST WORDS	1/0	—	—	ST. ANDREW	2/0	—	—
R. SOMERVILLE.				THE GOOD SAMARITAN	2/0	—	—
THE PRENTICE PILLAR	2/0	—	—	R. H. WALTHER.			
CHARLTON T. SPEER.				THE PIED PIPER OF HAMELIN	2/0	—	—
THE DAY DREAM	2/0	—	—	H. W. WAREING.			
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